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**The AUTHOR
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One Thousand Hours In Libraries (Thomas B. Costain)—Page 3.

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CONTRACT—I**

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MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

TWO of the top three best sellers of 1945, Kathleen Winsor's "Forever Amber" and Thomas B. Costain's "The Black Rose," go far back into history for their characters and events. Costain's novel (published August 23 by Doubleday Doran; sales to year's end, 850,000) has a 13th century background, is the story of an adventurous young Englishman who left Oxford toward the end of the crusades and journeyed to Kublai Khan's China.

Costain tells specifically of his research for the book. "I spent 1000 hours in libraries. . . . In addition to reading and consulting more than 500 books and documents, I found it necessary to seek the assistance of a Chinese scholar and a research worker who read mediaeval Latin and French."

As a boy in Canada, Tom Costain "wanted to write," completed four novels (which didn't sell) before he finished high school. He went into newspaper reporting, edited *McLean's Magazine*, joined the *Saturday Evening Post*. Later he was a motion picture story editor, then on the Doubleday Doran advisory staff. Finally, at the age of 55, he found time to write for himself. Two novels ("For My Great Folly," 1941, and "Ride With Me," 1943) preceded his present success. He has plans for other historical novels.

The literary affair at which a young writer's remark annoyed Miriam E. Mason, inspiring her to write an article our readers will like very much ("A Writer's Life Is Interesting"), took place in Boston. She writes: "I am just now preparing to write an adult novel for The Macmillan Company, which has published five of my children's books. I recently delivered the manuscript of a boyhood biography (Woodrow Wilson) to Bobbs-Merrill, which has published similar books by me. Some of my other books: two published by Beckley-Cardy, Chicago; one by Ginn, Boston, and the Junior Literary Guild; two readers, ghost-written for the Catholic University of America." This Bloomington, Illinois, writer has sold "about 480" short stories.

Contributor notes: Al Perkins ("Radio Writers' Market List—1946") is radio and film director of *Look*, and instructor in radio writing at New York University. He revises his market list twice a year, asks A. & J. writers to report to him mistakes they find. . . . T. Morris Longstreth ("The Juvenile Serial") now lives in Concord, Mass., where he is working, among other things, on a Thoreau manuscript. At Christmas he sent "The New England Calendar" as a refresher for A. & J.'s Yankee (and Western) publishers. . . . Roland Keeler is a Minneapolis writer.

Brett Halliday, contract chairman, Mystery Writers Association, writes us from Newtown, Conn., too late for inclusion in Part I of the book contract study, what the principal terms of the proposed basic contract,

now in attorney's hands, are. I quote Mr. Halliday (it comes hard to use this pseudonym; we know "Brett" by his real name out here in Colorado.)

"We give the publisher no subsidiary rights except those relating to book publication; book-clubs, reprints, etc. . . . We are demanding 10% on the first 2500, 12½% on the second 2500, and 15% on all copies thereafter, based on the retail price of all books sold at a discount of less than 50%. On all books sold at a higher discount, we ask royalties based on the wholesale price of 15% on all such copies included among the first 2500; 20% on all such copies among the second 2500; and 25% on all such copies after a total of 5000 have been sold.

"If the book be sold at a retail price of more than \$2 per copy, we demand one-half of the amount actually received by the publisher on account of this higher price. Most important of all: We demand equal control of our reprint rights (a chance to veto any such sale by the publisher, and the right to take over reprint rights if the publisher fails to make a satisfactory deal within one year after publication). We offer the publisher one-half the proceeds from reprint rights up to the first 10% royalty on editions selling above 50 cents a copy; and one-half of the proceeds from royalties up to 6% on all editions selling at 50 cents or less. If higher royalties are received, we retain all money in excess of those basic percentages for ourselves.

"Our contract automatically terminates 18 months after publication if the book has not sold 500 copies in the regular edition, or 5000 copies of a cheap edition in the last six months preceding the end of the 18-month period. . . . We demand copyright in the name of the author."

Most of the big-name story writers are members of MWA. *The Author and Journalist* will cover future developments, some of which, it is hinted, will be sensational.

Next month, Laurence Treat will have a helpful article for writers bewildered by financial aspects of manuscript selling; he has titled it, "How High Is Up?" It's good. . . . Part II of "Making a Book Contract" will appear with much general advice from noted authors. . . . The Student Writer Department will be resumed.

Family notes: Dick, our youngest son, who is teaching history at Texas A. & M. College after a year on a graduate scholarship at the University of Chicago, availed himself of the Christmas recess to get married—to his sweetheart of several years, Marie Cosgrove, of Washington, D. C. . . . The Boulder Chamber of Commerce at its annual dinner singled out J. T. B. for an "outstanding service plaque"; the service: writing a series of newspaper announcements (9000 words) in behalf of a \$265,000 municipal building (city hall, library, museum). The bond issue passed, eight to one. . . . Public improvements usually have to hurdle a bond issue; perhaps your city can use you.

Margaret and I hope you like this 1946 FORECAST NUMBER. We've put in a lot of time on it, haven't spared the checkbook.

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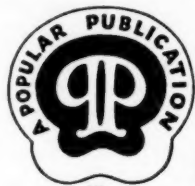
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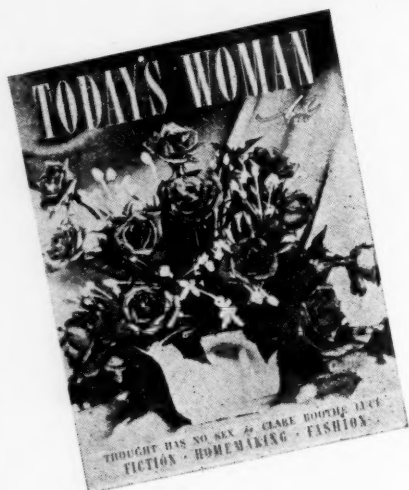
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THE AUTHOR & JOURNALIST

February, 1946

MAKING A BOOK CONTRACT

The Views and Experiences of Many Authors

. . . By MIRIAM ALLEN deFORD

LET it be said at the outset that this survey and analysis of the opinions of professional writers on the book contracts they have signed, been offered, or refused to sign cannot be as name-studded as was *The Author and Journalist's* survey of literary agents. Some of the most valuable data we obtained were given us on the condition that the informant's name not be mentioned, for obvious reasons. Nevertheless, every opinion here presented comes from an established writer who has published anywhere from one book to 100. We received over 125 answers to our questionnaire, a splendid response considering the amount of free work requested from very busy men and women, and the fact that most of those addressed had only recently responded to our survey on agents. Many of them took time to write us long, detailed letters. The first conclusion we can draw from the replies received is one we knew already—authors are swell people.

One of the things that irk authors most about book contracts, it appears, is the option clause, whereby publishers endeavor to secure first rights to the writer's next book, or more usually his next two books. The publisher's attitude can be understood—he is taking a gamble on a first book, and wants to protect his investment by retaining a hold on a property that may be made valuable by his efforts. Nevertheless, the writers don't like what James Thurber (quoting Morris Ernst) called "the peonage clause."

"I have always insisted on the elimination of the option on subsequent books," said Chard Powers Smith, "because I have seen it lead to trouble and consider it unfair anyway. Almost but not quite all publishers will try it on a green author." "An author should not open himself to difficulty by giving options," Theodore Pratt thinks, "but should work on a one-book basis." He does, however, believe that the writer should voluntarily let the publisher of his latest book have the first look at the next one. "Another publisher offered me a better contract on one book, but I was tied up," one author remarked. Another aspect was noted by Carroll Lane Fenton, who told how a publisher once declined to exercise an option and then "tried the most gross dishonesty in

what purported to be a release." Jacland Marmur reported that he once refused a contract because the publisher wanted to exercise an option on the second subsequent book even if he refused the first. Jacques Barzun believes that the author should stipulate that his next book may be passed on in the form of an outline and two or three chapters.

On the other hand, several writers considered the option clauses fair, while Bernard DeVoto does not think any option clause is binding and believes that any publisher will rescind it on request (with which Dorothy Walworth agrees). "No publisher wants an unwilling author on his hands," said another informant. And Clifford Knight suggested making the option clause read "on terms to be agreed."

Naturally, the greatest diversity of opinion arises on the distribution of rights and the percentages claimed by publishers for these. Mr. DeVoto can see "no reason why the publisher is entitled to any part of movie, dramatic, or radio rights." Most authors agree that the publisher should have an agent's fee if he himself sells these rights; but frequently contracts offered inexperienced writers insist on large percentages even if the publisher does not lift a hand to secure the sale. A writer who wishes to remain anonymous gave this experience:

"On my first acceptance of a book I timidly suggested some of the things I would like to have in the contract. But the publisher sent me a little typed contract hardly a page long, disregarding everything I had said. I took it as a turn-down and signed. Later on it developed that my suggestions had been delayed in the mail, and since he had a signed contract by the time they arrived he simply disregarded them. He said it was his usual custom to share all rights. Later on, after success had come, I could have sold the picture rights to that book, but I never would do it. I wouldn't let him get away with such a thing."

This same man is willing to share Book Club rights and condensation rights (if sold by the publisher himself), fifty-fifty, but reserves all others. Another anonymous author suggested that serialization rights should belong entirely to the author, and other percentages should be as follows: Canadian, English, and

foreign rights, 90% to author, reprint 50%, motion picture 90%, dramatic and radio 80%. Another refuses to sign away anything except "the original book and cheap reprint rights," and objects especially to clauses giving the publisher 25% commission on picture rights, "which is 15% above the customary rate." Arthur Meeker, Jr., in his first contract signed for 50% of English and foreign rights to go to the publisher; now his agent reserves all subsidiary rights for him. August Derleth believes the author should always retain as many rights as possible, and pay 10% to 20% only when the publisher makes the sale for radio, movies, or dramatization. "All publishers seem to want a share of Canadian, English, foreign and other rights," said another anonymous writer. "The bigger your name the more you can hold on to. But it's usually fifty-fifty otherwise." He added: "One clause which has an innocent sound but is really vicious, gives the author 50% of other rights sold, aside from book publication in the United States. That can cheat an author out of United States reprint book rights unless it's drawn differently."

Glenway Wescott thinks that "generally speaking, upon time-honored precedent of book-business, publishers take a somewhat larger share than they should of the subsidiary remunerations of writing. But as we have been kept in ignorance of the details of their expenditures and percentage of profits, we can scarcely say with assurance which clauses of a present contract-form may be unfair or unjust." Theodore Pratt considers it "totally inequitable" that publishers should take up to 50% of rights for reprint, condensation, etc. He added:

"Publishers, of course, should never be allowed any part of picture, radio, or dramatization rights, unless it is 10% on the *single* basis that the authors wish them to act as agents for these rights—a bad procedure for any author, as most publishers look upon this revenue as 'gravy' for themselves and authors, which it is for them but not for the authors, to whom it is a part of their potential income."

"Only extra right authors should share with book publishers in a percentage of second serial," Fairfax Downey. An anonymous writer told how a publisher, "unused to selling radio rights, asked 50%, but compromised on 10%." Bernard DeVoto "signed one contract which gave the publisher 10% of the movie rights. I did so because he said such was the ancient tradition of his house, but mostly because there was no chance whatever that those rights would sell."

The whole question of reprint rights—especially the pocket-sized reprints—is a sensitive one to authors just now. The Mystery Writers of America, Inc., whose slogan is "Crime Does Not Pay—Enough," are demanding increased royalties on reprints. (They are also, of course, asking for better treatment on original "whodunits.") As one of our writers who wishes to remain anonymous remarked, "Writers are not getting the proper reward on pocket-sized reprints." George R. Stewart put it thus: "The chief question now at issue in publisher-author relations seems to me to be the problem of cheap editions. I do not feel that the present arrangement is at all satisfactory." "Except when publisher provides the plates," Laurence Treat considers the fifty-fifty split "unjust." "I believe that authors are seriously underpaid on reprint rights," said Louis Bromfield. Vincent Sheean thinks "reprint rights are a little bit hard on the author."

On the other hand, James Thurber does not believe



"You are signing your manuscript, Mr. Sweeney. This is the contract!"

"anything can be done about 50% reprint rights, in spite of the fact that reprint profits are usually small." (It should be noted here that two questions are under consideration: the publisher's share of reprint rights, and the royalties paid by pocket-size reprint publishers.) Erle Stanley Gardner went so far as to say: "Personally, I'm in favor of having the publisher control the reprint rights and split with the author."

Another aspect of the reprint situation was mentioned by Samuel Hopkins Adams, when he said that "the publisher should not dispose of reprint rights without the consent of the author." An anonymous author recounted this experience with a highly successful novel:

"I specially cut out the cheap reprint clause, thinking I was protecting myself. Then later, even though there was no mention of reprint in the contract and I sold the book myself for reprint, and the publisher had no plates, he insisted on his 50%. I had let the reprint go for a flat 10%, since the book had gone into five or six editions and I was afraid he would not take a chance on a book out of print for four years. The 50% with the original publisher mean that I received only 5% royalties on a \$3 book, and the original publisher got his gravy without doing a darned thing!"

Alexander Laing gave another reprint experience:

"An anthology I edited some time ago called for a lump sum editorial fee for the first 5000 trade copies, and substantial royalties thereafter. The publisher put the book into reprint just before the 5000 mark was reached, and royalties since have been one cent a copy to me, rather than 35 cents a copy, over a long period of years throughout which the book has steadily sold 10,000 copies or so each year. I believe the steady demand indicates that the trade edition would have sold substantially at the higher royalty rate, to the better advantage of the author."

Authors have many other objections to make. One thinks "the author has to wait too long for payment," an opinion voiced also by Laurence Treat and amplified by Samuel Hopkins Adams when he said:

"The lapse of time between the receipt of money by publishers and the payment to the author is unreasonably long."

The same woman who had the experience with a novel reprint believes that "flat or outright sale of foreign rights is the bunk. I got only \$40 for English rights, \$40 for Swedish rights, and \$40 for Hungarian rights after the agent was paid. These books went into several editions abroad, and somebody made money!"

Jacques Barzun noted that "the author should be told somewhere along the line that plates are normally sold to him or to his new publisher at a nominal sum ranging from \$25 to \$50. One publisher that I know of begins by trying to persuade the author to pay for the plates half of the cost of composition, which would run to several hundred dollars." However, this is an academic question to one plaintive correspondent (and also, it may be added, to the author of this article) who remarked: "All the plates of my older books were melted down for war metal." (As a personal experience, I may add that in one case the publisher decided belatedly to bring out a new edition, which means making new plates and will delay the edition unconscionably long.)

Not many authors agree with Edward Hale Bierstadt that "publishers are both stupid and lazy about motion picture, dramatic, radio rights, etc." But there are plenty of kicks about other details. "Publishers occasionally want to restrict an author to 10% of retail sale price on 5000 copies; or 10% on 3000, then either 12½% on the next 1500 or 15% from 3000," said August Derleth. "Ten per cent on 3000, then either 12½% on the next 1500 or 15% from 3000, or certainly after 5000, is equitable."

An anonymous author goes further: "Some publishers stipulate 10% for the first 10,000 books sold. More generous publishers, better established, give 10% for the first 5000 and 12½% for the second 5000. The latter should be the custom."

"Second serial and syndicate right royalties are too low," Helen Topping Miller thinks.

One author thought the printers and linotypers got too much money, compared to the writers, forcing down royalties. Clifford Gessler noted:

"One matter most authors may not have noticed is the practice of publishers in classifying sales in the Territory of Hawaii as 'foreign' book sales, at about half the domestic royalty. On one of my early books I objected to this, and the publisher paid me full royalty for books sold in Hawaii (where Mr. Gessler has a very wide following). But he didn't accept a second book from me."

This author also noted, as did several others, the excessive charge for author's corrections on proof. "The difficulty is," he said, "that some editors revise the ms. so that it doesn't make sense, and the author, with his knowledge of the subject, has to restore his original wording or write in a new and clearer one." He added, however, that his publishers have always been reasonable when this was called to their attention. Clifford Gessler also objects to the charge for author's corrections, which "looks fair enough on the face of it but can be subject to abuse."

Fairfax Downey thinks the publisher should have equal liability in the event of suit arising from publication of a work, and also objects to "withholding of royalties on first 500 copies, unless sale passed 5000, to pay for extra illustrations."

There remains, among miscellaneous objections, the perennial subject of the amount of advertising a book should receive. William M. John feels that "many good books die for lack of publicity. I believe the author should have an understanding with the publisher concerning this." And Arthur Hobson Quinn has the same complaint about advertising, though he added philosophically, "That seems to be the general experience with every author."

Some of the actual experiences authors have had with reputable publishers are fairly hair-raising. One writer "once had a publisher cancel a contract because I refused to agree to a clause in it that sounded like blackmail." Carroll Lane Fenton said bluntly that "one of the best-known publishers refused to honor certain agreements, and demanded reduction of royalties—penalty, letting the book go out of print." "One of my books was remaindered," Albert E. Idell remarked, "in spite of an express provision in my contract against it." However, the publisher was "most apologetic afterward."

An author whose name we withhold gave this story:

"For my first book not privately printed the commercial publisher made a contract with me which the editor of Magazine told me afterwards he thought was the most damnable contract he had ever seen. The contract was that there should be no advance payment, no royalties until 3000 copies had been sold, and then I would get 15%. The book won the Pulitzer Prize."

Hence, the author did get a very good amount out of it: but how many other good books, under such a contract and without similar good luck, would never net their authors one cent!

Vardis Fisher had a similar experience with another big publisher, the contract stipulating that no royalty would be paid on a book until 3000 copies had been sold. "I've never received a dime." Another author signed a contract for a book which sold 100,000 copies, and never received anything except pay for serialization!

It has long been argued by authors that the advance on royalties is really an option, and that the publisher has no right to subtract it from royalties on future books if the first one does not earn enough. In our study, Charles Morrow Wilson objected to "clauses requiring refund of unearned royalties," while Brett Halliday criticized "advance chargeable against all money earned." Chard Powers Smith gave some advice which young authors should take to heart, the advanced royalty situation being what it is: "Don't get the habit of living on advances if you can help it." (On the other hand, an author who refuses an advance may be making it harder for another who needs one to finish his book.)

We come now to the part of the questionnaire involving advice to beginning authors from their established colleagues. Nothing could be more generous than the amount of time and thought these busy men and women have given freely. One question was whether a beginning author who has already placed his first book with a publisher, and has no agent, should secure one to handle the subsidiary rights; also whether, if he has personal connections, he should make any efforts in his own behalf or leave the whole thing to the publisher.

As might have been expected from our authors' agent survey, the vote for employment of an agent was approximately three to one. "I believe a beginning writer," observed Marquis James, "might do

better if he left his auxiliary rights in the hands of a publisher. I would not recommend that in the case of a well-known author. For him, I think an agent would do better for a smaller fee." Mary Hastings Bradley advised an agent "after you've made your start." Fletcher Pratt thinks authors should use an agent "to do their refusing for them." Stewart Edward White advised an agent unless the author is "actually on the spot." Gerald Heard believes that "a good firm naturally prefers dealing with an expert agent." Lilian Bos Ross thinks "a good agent to a new writer is like a Seeing Eye dog to a blind man." Stewart Holbrook grants that "an agent might secure a total of more cash," though he himself prefers dealing directly with the publishers. Lloyd S. Thompson feels that the author "should have a right to employ an agent just for the motion picture rights." "Writing in itself is enough of a job without being at the same time a lawyer and sales agent," said Struthers Burt. Others who recommend agents include J. A. R. Wylie. Samuel Shellenberger, Elizabeth Seifert, and Jack Woodford.

"My first contract was a holy terror all around, because I negotiated it myself," declared Oliver LaFarge, who advises: "Without exception—place book *entirely* through an agent approved by the Author's League. This applies to *all* rights. Never discuss contract direct with publisher."

On the other hand, Louise Andrews Kent, Dorothy Canfield Fisher, Edward Hale Bierstadt, Bess Streeter Aldrich, Sophie Kerr, Gladys Hasty Carroll, Vincent Sheean, Jesse Rainsford Sprague, and George W. Ogden, among others, think the whole thing can safely be left to the publisher, if he is a good one. Mr. Ogden advises an agent for foreign rights only; but several others warn that the complications of movie rights simply cannot be handled, except under unusual circumstances, by the author. Mr. Bierstadt thinks "agents can get you into more hot water than they can get you out of. Use as you would arsenic, which can be a tonic or a poison!" Edwin Carlile Litsey sums up by saying: "If the publisher is an old and reputable one, no agent. If it is a new concern

about which little or nothing is known, an agent." An anonymous correspondent makes another distinction:

"If a young writer can get advice from somebody already in the business, and is a fairly competent business man himself, I see no use for an agent—*except* for the highly specialized matter of picture rights."

Another points out that by the time a contract is submitted, it is usually too late to engage an agent—that one should be secured before submitting the book, or not at all.

As to the question of the author's employing personal connections to sell subsidiary rights, Walter Havighurst thinks there is "no reason not to use his own efforts, though he should not expect too much from them." Nancy Barr Mavity, from experience in both publishing and writing, advised sensibly: "Cooperate with the publisher, explain the situation as to 'personal connections,' and reach an open and amicable agreement." "No rule possible. Depends entirely on the character of the book," said Morris Bishop.

"What, in your experience," the questionnaire asked, "is the likelihood of a publisher terminating the contract if the author refuses to sign unless changes are made?" The consensus of opinion was that no publisher would do this—and the few who disagreed believed that the author would be better off without such a publisher. Sophus K. Winther thinks this is a case where an agent would be really valuable. Though Morris Bishop noted that "there is always an instable equilibrium between the author's eagerness and the publisher's eagerness." Chard Powers Smith believes that "when a publisher has reached the point of a contract he doesn't want to lose the author." "If the contract is unfair, don't sign it," said Vance Randolph. "Young authors generally publish too soon." Marquis James advised: "A young writer should never be afraid to object to unfair terms." William MacLeod Raine warned that the author must not be "too stiff." Dorothy Walworth that he must not be "pig-headed," another writer that he must be "reasonable."

On the other hand, Jesse Rainsford Sprague advised, "If a publisher has accepted it, I think the author's best policy is to keep hands off." Dorothy McCleary also counseled caution.

Two different experiences in this regard were given by Samuel Hopkins Adams and by another author wishing to remain anonymous. Said Mr. Adams: "I have had the experience of a publisher's insisting on a change which I refused. Another publisher sold over 300,000 copies." The other author wrote: "On all contracts except the first I have blue-penciled everything I did not like, have signed the contract thus corrected, and have never had a publisher refuse. It is what they expect." Margaret Ayer Barnes reported: "I have altered certain clauses in my contracts with no unpleasant results," further commenting: "It is my belief that all reputable publishers treat their authors fairly."

Another section of the questionnaire asked if established authors ever recommended publication of a writer's work by a firm asking him to guarantee all or part of the cost; and also asked for criteria by which "vanity publishers" could be known.

Nearly everybody advised strongly against payment by the author, except for highly technical books, private memorials, poetry (in some cases), or books "advocating causes." Esther Forbes remarked that such a situation might apply to "an obscure diary which might have great historical interest and microscopic sales."

(Continued on Page 12)



"I guess I shouldn't have added that last clause!"

THE 1946 OUTLOOK

An A. & J. Report

NINETEEN FORTY-SIX will be a great year for writers. For several reasons, but principally—

A larger market.

Better rates.

► *Prices are going up.* This is the general report to A. & J. of professional writers—the finding, also, of a cross-section study among editors. We asked the editors, "Will your manuscript rates be higher in 1946?" Twenty-four per cent replied, "Yes." No one reported lower rates. The majority said, "About the same"—a position permitting the occasional, or oftener, increases which, our information indicates, will be general among all types of literary buyers this year.

General economic conditions point to higher rates as the logical to-be-expected thing. Explaining their announced increases, editors made interesting comments. Guy M. Neff (assistant to the editor, *Better Homes & Gardens*): "Economic necessity of writers." Eileen O'Hayer (*Extension*): "Our business continues to improve. We believe in 'sharing the wealth.'" (Three cheers for *Extension*!) Bill Williams (*True*): "Better standards." Edward T. Randall (David C. Cook Co.): "We want better stuff."

While Presbyterian Board of Christian Education (*Pioneer*, *Stories*, etc.) is not increasing basic rates, it began in December to go fifty-fifty with writers on results. Mrs. Elizabeth M. Cornelius (*Stories*) wrote us: "This plan has already provided us with better stories, sold quickly to other houses."

The slick magazines are paying big prices for short and long fiction. The trend is upward.

► *Manuscript purchases heavier.* Of reporting editors, 41.5% told us their magazines would be larger in 1946. Another 12.8% were uncertain—"We hope to increase." "We will if advertising grows." "Probably, if pulp paper is available." A series of expected increases: 15%, "Double," 50%, 12%, 25%, "100% or more," 16%, "Some," "About 10%," "12-15%," "5%."

Ben Hibbs (*Saturday Evening Post*) commented: "The *Post* will probably increase its size, but we can't tell yet how much."

The larger a magazine in pages, the more editorial matter it uses, ordinarily. Of cooperating editors, 30% told us their manuscript needs will increase in 1946. Some of the increases are spectacular, up to 50% and more. New magazines will add further to the writer's market.

William H. Kofoed, editorial director, reports Farrell Publications (*The Woman*, *International Digest*, *Everybody's Digest*, *In Short*) will purchase approximately 200% more wordage in 1946, an increase largely explained by monthly publication of two former quarterlies, *International Digest* and *Everybody's Digest*.

Some of the other publications which will increase purchases in 1946: *Western Trails*, 20%; *Judge*, 20%; *Nation's Business*, 15%; *American*, 60%; *American Druggist*; *National Jewish Monthly*, 15%. New magazines add further to the writer's market.

These are among the publications (in the majority) which expect 1946 purchases to be the "same" as last year: *Argosy*, *Toronto Star Weekly*, *Classmate*, *Sports Novels*, *Flight*, *Coronet*, *Your Life*, *Bankers Monthly*,

Independent Woman, *The Nation*, *Lariat*, *Startling Detective*.

► *New magazine lid is off—almost.* Paper scarcity and crowded printing plans are brakes on the early consummation of new magazine plans, but, as the year rolls on, we may expect more and more titles to appear. These will increase the overall market for fiction, but, much more, the market for fact material. A. & J. will cover new magazines promptly.

This spring the first issue of a de luxe quarterly, *The Farm* (22 E. 12th St., Cincinnati—buys free-lance material) will reach newsstands throughout the middle west (guarantee to advertisers, 300,000 copies). Its field: *city people who own farms*. . . *The Farm* demonstrates well the multiplicity of reader-markets into which modern American life can be resolved. Another example: magazine publishing had no specialized journals eighteen months ago; today it has two, *Magazine World* (40 E. 49th St., New York 17—buys free-lance material), and *Magazine Weekly*, a four-page news report. . . Granting an evolving and flourishing economy (the outlook for the next several years) great expansion of magazine publishing is ahead. There will be abortive magazine ventures, and writers should exercise special care in follow-up of submission.

► *Paper in short supply.* Available newsprint this year will be far short of needs. While book and magazine papers are unrationed (by government), supply does not meet demand. Lack of paper explains the delay in launching many a new periodical, the fact that most war-suspended titles are still on the shelf. Pulp books have not yet started to multiply. Newsstand draws, in the case of many magazines and stands, are substantially below the sales potentials. Nevertheless, for book and magazine publishers, the paper situation is much better than last year—and writers will benefit.

► *More book titles.* While the war continued, paper-rationed book publishers cut down their new titles, produced all the books they could, enjoyed a great boom. The boom is still on, with an important difference—the paper situation has improved.

The excellent weekly analysis, cumulative, of *Publishers Weekly*, gives the 1945 total of new books and new editions as 6548. This total compares with 6970 in 1944 and a pre-war top of about 10,000.

The 1946 total of new titles will be *much higher* than 1945. Almost all publishers are planning on more new titles. Further, there will be a crop of new publishing houses.

The sort of thing that can happen is illustrated by Little, Brown & Co., whose pre-depression top (1930) was 90 new books. In 1941, this company published 66. The annual total declined during the war to 34 in 1945. On January 1, Little, Brown has *more than 80* new books scheduled for 1946.

The book market during the war years was one of hardship for many writers unable to find publishers who could give reasonably early production. That situation has improved, and will continue to improve. Hundreds of new writers will enter into their first book contracts in the months ahead, older writers will be making new contracts. Because of this condition, the A. & J. staff made the survey of experience and opinion among professional book writers, *ably report-*

ed by Miriam Allen deFord, "Making a Book Contract." Many notable American authors participate in this two-part study.

► **Syndicate market waits.** Until newspapers have the paper to print larger issues, the syndicate writer is under wraps. Reduction in space occupied by war news has helped some. Elmer Roessner, of McClure Newspaper Syndicate, sketches for us the present market. "We expect a great demand for new features. But the new features must be better than ever before. They must have a higher entertainment quality; they must take a firmer grip on the imagination . . . This is what McClure Newspaper Syndicate wants. Features that are just another cartoon strip, just as good as somebody else's column, or just another slant on an old idea aren't worth bothering about."

► **Business-pub market grows.** January issue of *Jeweler's Circular-Keystone* (100 E. 42nd St., New York) weighed 2 lbs. 6 oz.—422 pages and cover. Perhaps this tops the trade field. But all business magazines, hundreds of them, are bulging with advertising. Demand for articles, rates of payment, are up. 1½-cent rate is reported with increasing frequency.

► **Immediate opportunities in Television—small.** We quote by special permission a recent copyrighted statement of Al Perkins, radio and motion picture director of *Look*. "Despite all the hullabaloo about Television, it is still in the experimental or Little Theatre stage, and prices paid for scripts range upward from zero to an average of between \$25 and \$50 for a half-hour program. Some of the networks that have television on the air—notably CBS and NBC—are occasionally interested in television-writers. So are some of the advertising agencies—mildly. But television as yet offers no free-lance writer an exclusive opportunity to make a living. Best way to learn to write for television is by writing movies—either theatrical movies in Hollywood, or 16mm. commercials in New York. When, as, and if, television becomes an everyday reality, the demand for writers who know picture-values is likely to be strong."

► **Amateur play market booms.** Lee Owen Snook, director, division of drama, Row, Peterson & Co., authoritatively comments for us: "Conditions in the amateur theatre are much the same as last year, except that there is little being done with war plays. Returning young soldiers have relieved the casting problem somewhat, but plays emphasizing female roles are still in heavy demand. One-act play contests, suspended during the war, are being revived. School groups, both elementary and secondary, will be interested in occasional plays and pageants that bear on the theme of world collaboration. The year 1945 was a boom period in the non-professional theatre. The new year shows little or no recession thus far."

► **No hope for song-writers.** It's just as difficult as ever—meaning next to impossible—for the amateur to sell a song.

► **Submissions up.** Many a professional writer, returned from the war, is making his name familiar again in magazine offices. Submissions are rising. None-the-less, the outlook for the competent writer is excellent. Nineteen Forty-Six will be an exciting year.

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Didier Publishers, 660 Madison Ave., New York 21, invites submission of novels, non-fiction, juvenile fiction and non-fiction, according to Florence Louis, editor. Thirty titles are published yearly, all on a royalty basis.

MAKING A BOOK CONTRACT

(Continued from Page 10)

Several authors recommended instead that an author print and circulate his own books, as Upton Sinclair did for some years. As for vanity publishers, "Never," said Lilian T. Mowrer. "Good books always find publishers—they're looking for them." "When publishers write to unknown authors and solicit their work, the chances are they are vanity publishers," said Alice Beal Parsons. Bernard DeVoto advised the author who is "asked to pay for anything" to "get the hell out fast," while August Derleth thinks that "any author who can't tell a vanity publisher from a legitimate publisher ought to take up some kind of work which won't fag his brain." Don Blanding said he had often tried to steer acquaintances away from vanity publishers, but "you might as well tell a mouse to let cheese alone unless thoroughly investigated first for concealed springs and lurking felines."

Mr. Pratt is among the many who urge all beginning authors to join a strong professional organization. Specifically, many advocated joining the Authors' League as soon as the young writer is eligible (he can join on the basis of published work in magazines even if he has not yet published a book), or at the very least securing the advice of Authors' League representatives on book contracts. Among those who made this recommendation were Jacland Marmur, Julian Street, Helen Hull, Fairfax Downey, Faith Baldwin, A. Hamilton Gibbs, Kenneth Roberts, Thyra Samter Winslow, Arthur Meeker, Jr., Reva Scott, Alice Beal Parsons, two prominent authors who did not wish their names used,—and, I may add, the author of this article. The standard Authors' League contract has become the acceptable norm for every large and reputable publishing house.

(Many noted authors give valuable general advice in Part II, to be published next month.)

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Farrar, Straus and Co., Inc., 580 5th Ave., New York 19, is a new book publishing house recently announced by John Farrar and Roger W. Straus, Jr. The firm will publish a few titles in the late spring, following with a fuller list in the summer and autumn. General publishers, Farrar, Straus and Co. will be especially interested in the new writer, the young writer, and the work of men and women who have returned from war service and have something they wish to say.

Farrar & Rinehart, Inc., 232 Madison Ave., New York, is now Rinehart & Co., a change made to avoid confusion with the new publishing house of which John Farrar is a partner.

Doubleday, Doran & Co., Inc., 14 W. 49th St., New York, has changed its name to Doubleday & Co., Inc.

△ △ △

NO COMPETITION

By WILLIAM W. PRATT

Please don't get me wrong, fellow,
I'm no Henry Longfellow,
Nor do I insist I'm wittier
Than a Riley, Burns or Whittier.
I don't equal Keats, I know,
Nor am I another Poe,
But this fact is most exciting:
They're all finished—I'm still writing.

A WRITER'S LIFE IS INTERESTING

. . . By MIRIAM E. MASON



MIRIAM E. MASON

NOT long ago at a big literary banquet where several authors and artists made after-dinner speeches, I listened to a statement with which I violently disagree — "A writer's life is not interesting."

The young school teacher, author of a first novel just off the press, who made the statement, continued: "Many people regard the life of a writer as full of excitement and glamour, but nothing could be less true. The writer is too busy writing to have time for adventure or romance. Writing is dull drudgery."

I don't know why the young man spoke this way to a large ballroom filled with people who were all more or less interested in writing and who might be influenced by what he said. There are three possible explanations: one, that he was cannily taking an opportunity to ward off possible competitors (who is going to attempt something that is all dull drudgery?); second, that he had not had enough writing experience to qualify him for generalizing about writers' lives, and third, that he is a dull young man, whose book, when you read it, will prove to be a dull book.

I maintain that a writer's life *is* interesting; that the better the writer becomes the more interesting life becomes to him and that as his life becomes more interesting, the better writer he becomes.

As the author of fourteen published books and about four hundred magazine stories and articles, I speak from honest and actual experience. I have reached a comfortable degree of success and it has been an interesting sort of life all the way along.

If writing isn't interesting to you, or if you regard writing as drudgery done merely for money, then you better just forget about writing.

Technique can be mastered, and facility comes with practice; but the zest that puts the spark behind the words and gives your piece that "something" which makes the successful writer has to be innate. You have to be interested before you can be interesting; you have to be so interested in what you are writing, that even if no prospect of money were involved, you would still be interested.

This applies to all writing people, whether they are housewives writing little stories and articles, or big-time writers hoping to cause a commotion in Hollywood.

In order to be really interested in anything, however, you have to have some knowledge or experience of it, no matter how slight; and in order to make use of all of the experiences which life offers you, you must be so sensitive and alert that you need only a tiny actual experience to make you understand a very large experience of the same sort.

For instance, only this week as I was making a long motor trip over a congested metropolitan highway, I started to make a left turn where a left turn was not permitted and before I had time to

swing back into line, the car behind me crashed up with a terrific sideswipe. The cars were not seriously wrecked, and nobody was hurt or killed.

Yet that night in my hotel, when I picked up the newspapers with their daily headlines of really tragic motor accidents, I felt that I was really reading such stories as that for the first time in my life. The small experience had made me sensitive to the large experience in a way that nothing else could.

Some day I shall cash in on that experience; and when I write of the violent clash of two cars, the sound of crashing metal, the moment of horror when you realize what has happened, the gathering crowds of curious spectators, the motor policeman and all the details that go with such an experience I can make it vivid and convincing because those things really happened to me. I can go further in my story and add as much tragedy as I need for literary purposes, and it will still be utterly convincing because, through that rather insignificant actual experience, I looked into a world of tremendous might-have-been.

Crashing into another car on a crowded highway is *not* a pleasant experience, though nobody could call it dull. Most people, I think, would attempt to forget it as quickly as possible. But that is where the writer needs to be different. Rather than to forget any experience which contains elements of drama, he should remember it, build to it, and make use of it. In my actual experience, the driver of the other car happened to be a man of more than average attractiveness and importance—a person I should never have met had it not been for the accident.

The germs of several good stories, all of which will have vitality because they sprang from personal experience, lie in that traffic accident which was not important enough to be reported in the newspaper. Since one of my specialties in writing is the first-person emotional fiction story, I can very easily manipulate that occurrence into a story that will amply repay me for all I suffered. I have a foundation of truth, with unforgettable details to add verity. With the help of imagination or even a little wish-thinking, plus a careful observance of story technique, I can build a story which will be far better than something I tried to draw out of thin air.

That is one of the things which, I am convinced, makes a writer's life most charming—you can take even harassing or disagreeable experiences and make them work for you. I have done it many a time, and it is one of the surest ways of taking the sting out of a painful happening. In the days when I was a beginning writer, much poorer than I am now and therefore much more thrilled by the sight of a ten dollar bill, a very preposterous thing happened to me—a bank clerk, by some mistake, handed me a ten dollar bill more than he should. I did not discover his mistake till I was riding to my country home on the bus and all the way home I had the worried feeling you would have if you accidentally walked off with somebody's purse. I must have been morbidly honest at that time. The next day I returned

the ten dollar bill to the bank clerk—and he said they had no way of checking on it! When I thought of all the things I could have done with a ten dollar bill handed me by mistake, my emotional suffering was great. I had to do something about it, and since I could not get the ten dollar bill back, I wrote a number of stories all based upon the incident of some person acquiring money which another had lost (I knew, even then, that you wouldn't dare have a bank clerk make such a mistake in a story), about the consequent struggles of the person with his conscience, the victory of the conscience, and some resultant reward. The stories sold to the different Sunday school magazines by which I then made my living, and in the long run the bank clerk's mistake brought me considerably more money than the original ten dollar bill.

The stories were much better than they would have been had I attempted to evolve a wholly imaginary temptation, because I knew the thrill and surprise of "found" money, the longing and need to keep it, the sense of victory that comes when conscience wins.

I believe that the beginning writer who wishes to become a big writer should be just as rigidly honest about using what belongs to him in a literary way as I was about the ten dollar bill. "Is this mine to use?" he should ask himself when he undertakes his story or article. "Is the substance of this story (or article) drawn from my own life, heart, experience, emotion, or is it borrowed from books and magazines I have read, from that lecture at the Writers' Conference, from Dorothy Dix's column or some other source?"

In my extreme youth I attempted to write love stories about rich Southern girls who lived in fine old mansions, and were waited upon by mummies, valets, chauffeurs, and what-not. They were most unthrilling stories for I was one of a large, poor, rural family living on a run-down Indiana farm in a tumbledown house unmanned by servants, and at that time I had no experience of the feelings aroused by so much as a kiss. None of those stories contributed anything to my income or my reputation as a writer, and I soon learned to avoid like poison ivy the literary manipulation of things that were not real to me. I took to writing about cats, of which we had plenty on the farm, and which I understood and loved. Cats have brought me many a pleasant thing in life since then, including, automobiles, fur coats, long motor trips and other items which in turn brought me into contact with many other things besides cats.

Yet often I read the manuscripts of people who are middle-aged, and who have not yet learned that primary lesson of interesting writing. Manuscripts about poor people written by well-to-do ladies; about rich city glamour girls written by village housewives; stories of blood-red passion and seduction by high school teachers who obviously had never had even a respectable love experience.

But what are you going to do when you want to write, you have the energy and patience that it takes, the knowledge of words and grammar, the facility of expression, and *absolutely nothing real to write about*? Should you give up your job, divorce your spouse, go to New York, go to Mexico, become a social worker or a tramp, attend a few Writers' Conferences, or what?

No. If you run away merely to escape dullness, you will find dullness wherever you go, because you will take it with you. It is better for the untired writer not to be surrounded with such bewildering fare, but to cultivate a sensitive attitude and a

literary sense toward the things that surround him.

Maybe nothing surrounds you except blackboards, an office, or a small bungalow with several small children and a husband. If you are a true writer, you can find things to write about where you are, either fiction or articles. Very real things go on in schoolrooms, offices, and homes; things that work to advantage either in practical articles or in warm-hearted little fiction stories.

Suppose you watch closely and write hard and you produce a small story dealing with a bungalow and five children and you sell the story to *Woman's Day*.

Then is the time, if you want to go on being a writer, to put back part of your earnings into your business, which is that of writing. Go someplace or do something a little different; take a short plane trip, perhaps, or go over to that old historical house which you always thought would make *such* an interesting background for a period story. You are only a little 1946 housewife who has written one story, but you will see other people on the big airlines plane, and maybe one of them will be about your age with a little boy like yours, and maybe another is a girl on her way to be married. Do you remember when you eloped from college, twelve years ago? Maybe you can combine the feelings you knew then with the thrill and excitement of a big plane take-off for your next story.

Maybe your next story will bring you more money, too. It should. Unless you are a literary moron, you want to be just a little bit better with each succeeding bit of work. Far from leaving you empty, each new story should make you more observant, more alert, more sensitive to the wealth of human interest which lies about you.

The other day I went to a concert performance by Alec Templeton, the blind pianist. It was thrilling to see him escorted onto the stage of Boston's great Symphony Hall which was filled to the last seat. To me it was especially thrilling because I love music and I admire courage.

But suddenly, because I am a writer continually on the alert for feeling and touching and seeing the interesting things in life, I gained an added appreciation from the pianist. Suppose there were in that audience, as there might well have been, a person who had been told that he would soon be blind? Upon that simple supposition could well lie the germ of a very dramatic story in which the concert could be either a crisis or an incident.

That is why I say that a writer *does* have an interesting life. Of course there are hours of drudgery at the typewriter and over the notebooks, but what of that? The writer receives a bonus on everything that touches his life because he has trained himself to be sensitive, to be aware.

Hospital operations are not really fun, and belong definitely on the debit side of the ledger, yet see what John Mason Brown did with his! That operation will buy him many a delightful gaud to make his life more interesting!

Don't let anyone scare you off! *A writer's life is one of the most interesting you can imagine!*

▽ ▽ ▽

Everybody's Digest, 420 Lexington Ave., New York 17, which started as a quarterly in May, 1943, became a monthly with the February, 1946, issue. Plans are to add at least 16 pages as soon as possible. *International Digest*, at the same address, likewise has become a monthly, with the first print order of 1946 set at a quarter of a million. Tom Farrell publishes both of these magazines, and plans to bring out a new 10-cent digest in April.

RADIO WRITERS' MARKET LIST-1946

... Compiled by AL PERKINS

Radio and Film Director, LOOK Magazine

THE following revision is put forward at this time with even more than the usual amount of trepidation on the part of the compiler. Although I have checked all contacts quoted by phone, in person, or by mail, radio still remains the most unstable of the arts, and programs are therefore subject at all times to drastic change without notice. The transition from War to approximate Peace has done nothing to stabilize this situation.

Many producers of radio programs which are actually in the market for scripts hesitate to say so publicly, lest they be deluged by amateurish contributions. Writers are therefore cautioned to place no reliance whatever on any statement herein contained, and to check every detail thoroughly before starting to write. This warning applies particularly to price quotations, where given; these are *always* subject to revision, downward or upward, depending on the state of the script-market and the bargaining ability of the writer.

SUSTAINING PROGRAMS

"Archie Andrews"—NBC. Saturday morning. Family show. Half-hour. Only occasionally in market for scripts about teen-age boy, his pals, and his parents. Writer should listen to program for format and type of story; then submit story outline before writing finished draft. Price: Open. Contact Richard McDonagh or Wade Arnold, NBC, Radio City, New York 20.

"Curtain Time"—Canadian Broadcasting System. Wednesday, 9:30-10:00 P. M., EST. Adaptations of well-known books and plays. Half-hour. Contact prefers to buy completed scripts rather than commissioning writers to write to order. Not interested in stories about war, murder, or sex. Price: \$100-\$150. Contact Bill Richman, Richman and Sandford, 10 E. 43rd St., New York.

"Columbia Workshop"—CBS. Time not yet set. Original, unusual radio plays. Half-hour. From the writer's standpoint, the Columbia Workshop is perhaps the most rewarding program in all radio. It has brought to national attention the first work of men and women who are now among the most successful writers in the business. This program, which CBS plans to revive on the air shortly, has always sought out the work of new writers, particularly those who write experimental or otherwise unorthodox scripts not suitable for the average commercial program. This should not encourage writers deliberately to write unsalable material, but it does mean that you can try out your own original radio ideas if you have any. The network is now reading scripts for the program. Price: \$100. Contact: Program Writing Division, Columbia Broadcasting System, 485 Madison Ave., New York.

"Flashgun Casey, Press Photographer"—CBS. Monday, 10:30-11:00 p. m. Mystery-adventure. Half-hour. These stories, as the title indicates, deal with the adventures of a newspaper photographer. Casey usually finds himself in the midst of a mystery which baffles the police. At the end, he solves the riddle or brings the criminals to justice with the aid of his "Girl Friday." A clever plot with an unusual twist is most essential, and outlines, rather than completed scripts, should be submitted to the contact, which is only occasionally in the market. Price: Subject to negotiation. Contact: Robert J. Landry, Program Writing Division, CBS, 485 Madison Ave., New York.

"Great Novels"—NBC, Friday, 11:30-12:00 midnight, EST. Adaptations of great novels. Half-hour. Most work is given out on assignment to

writers with strong credits, but contact is willing to read workmanlike adaptations of standard works of fiction submitted as samples. Price: \$125. Contact: Richard McDonagh or Wade Arnold, NBC, Radio City, New York 20.

Latin-American Network. Various times. Half hour original dramatic scripts based on North American subjects. Good Americana, such as love stories, melodramas, and the like, are occasionally, but not often, accepted from free-lance writers. Always check the contact first, before doing any writing. Contact: Joe Liss, Office of Inter-American affairs, 444 Madison Ave., New York.

"Palestine Speaks"—Various networks and times. Drama based on fact. 15 minutes. Scripts should deal with actual situations and facts about Palestine, but these must be worked into original dramas. Most of the work is given out on assignment, and only completed scripts are read. Price: \$75. Contact: Dr. Sidney Marks, Zionist Organization of America, 1720 16th Street, N. W., Washington, D. C.

Recording Division of NBC—The NBC Radio-Recording Division from time to time requires writers for adaptations and originals of various types. On the air at present is a series called "The Haunting Hour" for which the contact will furnish a writers' guide and sample scripts on request. Price: Various. Contact: I. S. R. Carline, director of Continuity, RCA Building, Radio City, New York 20.

"School Of The Air"—CBS. Weekdays, 5-5:30 p. m. Informative, educational. Half-hour. History, Music, Science, Fable, Fantasy, Drama are some of the educational topics covered. Writers must therefore be not only skilled in the use of the radio medium, but must have specialized knowledge of the assigned subject-matter. Show is difficult to break into, but well worthwhile to those who can make a permanent connection. Always check contact before writing anything. Price: Subject to negotiation. Contact: Bill Hoffman, Program Writing Division, CBS, 485 Madison Ave., New York.

"Transatlantic Call"—CBS. 12:30 noon-1:00 p. m., Sunday. Informative. Half-hour. These programs are designed to tell citizens of foreign countries, particularly Great Britain, what life in America is like. Authentic, interesting Americana are therefore wanted. See contact before doing any writing. Price: Subject to negotiation. Contact: Bob Heller, CBS, 485 Madison Ave., New York.

COMMERCIAL PROGRAMS

"Adventures of Bill Lance"—NBC. 9-9:30 (Pacific Coast only). Detective. About 24 minutes. This show is occasionally in the market for clever, baffling, professionally written adventure-mysteries which require expert sleuthing on the part of the audience. The crime is unravelled each week by Bill Lance and his associate, Professor Ulysses Higgins. Always check contact before writing and submitting script. Price: \$200 and up. Scripts are paid for when used. Contact: Mel Williamson, Room 308, 6362 Hollywood Blvd., Hollywood 28, Calif.

"Adventures of Superman"—Mutual. 5:15-5:30 p. m., 5 days a week. Action-adventure. About 12 minutes. Program has staff writers who do most of the work, but is occasionally interested in work of expert freelancers who can think up and write a continuous series of 10 or more "Superman" episodes. It's best to submit your ideas in outline form before actually writing the scripts. Price: Subject to negotiations. Contact: Isabel Heath, Superman Inc., 480 Lexington Ave., New York.

"Billie Burke Show"—CBS. 11:30 a. m., EST.

Saturday. Comedy. Half-hour. Script features Billie Burke as the star in the original story situations often, but not necessarily, utilizing her stock family of characters such as Daisy, the maid; Mr. Tinker, the little mousey neighbor next door; her brother Julius; an irascible attorney, Mr. Gibbon, etc. Comedies only. Price: \$200. Contact: Karl Kramer, Music Corporation of America, 9370 Burton Way, Beverly Hills, Calif.

"Cavalcade of America"—NBC. Monday, 8-8:30 p. m., EST. Significant. Half-hour, playing time 24 minutes. On purchase of original stories, "name writers" get preference. Adaptations are usually assigned to well-known writers with strong air credits. Unknown writers with ideas for "Cavalcade" should submit their ideas in outline form together with samples of previous scripts and list of credits. "Cavalcade" is the hardest show in radio for an outsider to break into, but the prestige of the program is of tremendous value to any writer who can sell it a script. Price: \$300 and up. Contact: Milton Wayne, Batten, Barton, Durstine, & Osborne, 383 Madison Ave., New York.

"Grand Central Station"—CBS. Saturday, 1-1:30 p. m. Original drama. Approximately 24 minutes. Romantic adventure stories which start with a scene in Grand Central Station as a springboard. Contact reads completed scripts only and on request will supply a list of rules to guide prospective writers. Anything of a dramatic nature is suitable, but avoid farce, comedy, and unhappy endings. Price: \$150. Contact: Martin Horrell, V. P., Lambert and Feasley, Inc., 9 Rockefeller Plaza, New York.

"Counterspy"—American Broadcasting Co. Wednesday, 10-10:30 EST. Counter-espionage and racket-busting. Half-hour (30 pages top). "Dignified" and believable dramas of spies, counterspies, and international racketeers wanted. The "right side" must always win at the end. Contact prefers to see outline before script is written. Price: \$175 and up. Contact: Leonard L. Bass, Phillips Lord, 501 Madison Ave., New York.

"Gang Busters"—American Broadcasting Co. Saturday, 9-9:30 p. m. Melodrama. Half-hour. One of the best-known shows on the air, "Gang Busters" is just what its title indicates—a slam-bang, action-packed expose of actual crimes, rackets, and underworld methods. Program is occasionally in the market for original scripts, and for skilled action-writers to drama assignments based on fact. Always check contact before doing any writing. Best way to land is to uncover an exciting factual crime-incident worthy of a place on the program. Price: Good. Contact: Leonard L. Bass, Phillips Lord, 51 Madison Ave., New York.

"First Nighter"—CBS. 7:30-8:00 p. m., EST. Original drama. About 20 minutes—3 acts, evenly divided. Designed for "family audiences," which means no excessive sophistication. Dramas dealing with deep emotions, such as those of wartime, are popular. Morbid or tragic stories not acceptable; comedy, farce, light romances wanted, usually dealing with small-town people and appealing to listeners of all ages. The program stars Barbara Luddy and Olan Soule, and the script should favor the feminine lead when possible. Build play on ascending line—with a "big scene" at the end of Act 3. Always enclose return postage with manuscripts. Price: \$150. Contact: L. T. Wallace, Pres., Wallace-Ferry-Hanly Co., 430 N. Michigan Ave., Chicago.

"Helen Hayes Show"—CBS. Saturday, 7-7:30 p. m. Dramatic. About 24 minutes. Break for commercial after Act I. As America's First Lady of the Theatre, Helen Hayes naturally requires radio plays that give her a chance to play big, important, starring roles. She uses either originals, or adaptations of suitable books, magazine material, or plays. On adaptations, it is always advisable to check the contact before starting to write. Prices: Excellent. Contact Lester O'Keefe, J. Walter Thompson Co., 420 Lexington Ave., New York.

"Hollywood Preview"—Pacific Coast only. Tuesday, 7:30-8 p. m. Movie plots. Half-hour. Program is in the market for ideas that can be tested or presented on the air, and then sold for motion pictures. Hence original situation-comedies, drama, melodramas, romances, adventure-stories, and occasional mysteries are acceptable. Write to contact for list of specifications: Price: \$150 and up. Contact: Hal Hudson, Columbia Square, Hollywood 28, Calif.

"House of Mystery"—Mutual. Saturday, 12 noon-12:30 p. m. Mystery melodrama. Half-hour. Listen to the show; then prepare brief outline and submit it to contact before doing any actual writing. Price: Subject to negotiation. Contact: Olga Druce, Benton & Bowles, 444 Madison Ave., New York.

"Molle Mystery Theatre"—NBC. Friday, 10-10:30 p. m. Mystery. Half-hour. Program uses both originals and adaptations. On originals, submit outline first. Slam-bang cops-and-robbers action-stories are not wanted. Program is interested only in "high-class" material and unusual mystery angles. On adaptations, which are usually given out on assignment, it's up to the writer to suggest a story suitable for the program. If his suggestion is a usable one, and if he can prove that he is an expert radio writer, he can sometimes get the assignment to adapt the story he has suggested. Price: Good. (Occasionally as high as \$500). Contact: Frank Telford, Young and Rubicam, 285 Madison Ave., New York.

"Romance"—CBS. Tuesday, 8:30-9:00 p. m. Love stories. Half-hour. This program is much less accessible to freelance writers since it moved to the Pacific Coast. Under just the right combination of circumstances, however, a talented writer can sometimes break in. Both adaptations and originals are used, and leading parts must be written with Hollywood stars in mind. Price: Always good, but subject to negotiation. Contact: Charles Vanda, CBS, Hollywood, Calif.

"Skippy Hollywood Radio Theatre." Network and time not announced. Romantic originals. 24 minutes—2 acts. The "Skippy" in the title is not for the Percy Crosby character, but for the sponsor's peanut butter, so the show is for adults. It requires scripts that contain a fat starring role for a movie star, surrounded with a cast of not more than 5 lesser performers. Avoid war themes and any topical yarns likely to get out of date. Concentrate on the love-interest. Price: \$100 and up. Contact: Mary Nielson, C. P. MacGregor Co., 729 S. Western Ave., Los Angeles 5.

"Stars Over Hollywood"—CBS. Saturday, 12:30 noon to 1:00 p. m. Original. Around 22 minutes—2 acts. Romantic comedies preferred, sophisticated and up-to-date, with one principal star—man or woman—as lead. Any type story is acceptable but it should have a strong feminine appeal, and a very strong climax at the end of the first act. Price: \$150-\$200. Contact: Karl Kramer, Music Corporation of America, 9370 Burton Way, Beverly Hills, Calif.

"Suspense"—CBS. 8-8:30 p. m., EST, Thursday. Dangerous adventure. 25-30 minutes. Original or adaptation of thrilling story that holds the listener in suspense by presenting a precarious sit-



uation and withholding the solution until the last possible moment. On originals, submit outline to contact before writing. On adaptations, check book, play or story with contact for rights. Plain "who-dun-its" not suitable, or fantastic horror-yarns involving zombies, ghosts, etc. Scripts must be believable from start to finish and must contain at least one richly rewarding role for Hollywood star. Price: Various—usually from \$250 up. Contact: Mortimer Frankel, CBS, New York, or Bill Spier, CBS, Hollywood.

"Theatre Guild On The Air"—American Broadcasting Co. Sunday, 10-11 p. m. Adaptations of stage plays. 55 minutes. All work is given out on assignment, usually to "name" writers, or established freelancers with strong air credits. Newcomers however can very occasionally land on this show, particularly writers who know something about play structure, either as professional playwrights or longtime students of the drama. Price: Open. Contact: Charles Newton, Batten, Barton, Durstine, and Osborne, 383 Madison Ave., New York.

"Theatre Of Today"—CBS. Saturday, 12 noon to 12:30. Serious love-story. Approximately 20 minutes; must be in 3 acts. May be about a "boy-and-girl" romance, middle-age love, married love, or parental love. Should be about a woman's problem, and how she faces and solves it . . . such as the problem of getting married, holding husband's love, bringing lovers together, rearing children, etc. Sophistication not wanted. Opening should be related to contemporary events. Contact will furnish printed suggestions to writers on request. Price: Approximately \$250. Contact: John Mole, Batten, Barton, Durstine & Osborne, 383 Madison Ave., New York.

"The Whistler"—CBS. Pacific Coast only. Monday, 9-9:30 p. m. Psychological thriller. Half-hour. This is a suspenseful horror-mystery show in which desired effects are achieved by indirection rather than by shots, screams, and slam-bang action. Scripts require careful, high-type, writing. If interested, send in to contact for precise directions as to what is wanted. Price: \$150 and up. Contact: Tommy Tomlinson, Columbia Square, Hollywood 28, Calif.

"Hollywood's Open House"—Adaptations of motion pictures (Length 12-15 minutes); **"Radio Theatre of Famous Classics"**—Adaptations of famous classics. (½-hour script); **"The Woman"**—Stories taken from *The Woman* magazine and adapted for radio. (Two or three stories are included in each program, within a general format similar to last year's *Radio Reader's Digest*.) Check contact before submitting. Price: \$50. Contact: Raymond Green, Kermit-Raymond Corp., 14 E. 52nd St., New York.

The Association of the Junior Leagus of America, Inc., CBS, occasionally produces 15-minute children's programs, aimed at the nine to fifteen-year age level. Group is interested chiefly in adaptations of children's books, children's fiction originals, and educational material in entertaining form. "What children will listen to"—not "what children should listen to" is the requirement. Price: Royalty basis. Contact: Charles S. Monroe, Script Editor, CBS, 485 Madison Ave., New York.

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POETRY WANTED — TWENTY DOLLARS PER LINE—— By RONALD KEELER

What poet, amateur or professional, has not had visions of receiving fabulous rates for his painstaking efforts? Just imagine receiving as much as ten to fifteen dollars per word—for poetry! Yet every year these high rates are paid to the fortunate poets whose verses are selected to be featured along the highways of America by the Burma-Shave Company of Minneapolis, Minnesota, makers of Burma-Shave.

For the last ten years \$100 has been paid for every jingle used, and on the average there are between twenty and twenty-five different Burma-Shave signs used each year. These jingles are secured by means of a contest which runs in January and February and closes on February 28. Prizes are awarded the first part of April following each contest.

The Burma-Shave contest is easy to enter. No box tops or other evidence of purchase is necessary. The jingle is the important factor. To enter this contest, write one or more significant jingles on a piece of paper and send them to Jingle Contest, Burma-Shave, 2318 Chestnut Avenue West, Minneapolis 5, Minn.

Even though a person may think the highway jingles quite simple in presentation, there are other things to consider in composing the Burma-Shave jingle. In the past, three types of jingles have been featured: straight advertising, exaggerated American humor, and public service. The chances are that any other type, even though good, will not have such a good opportunity to serve as a robin's perch on U. S. Highway 11.

This jingle illustrates how the qualities of the product are effectively presented:

*Every shaver
Now can snore
Six more minutes
Than before
By using
Burma-Shave.*

Burma-Shave jingles have long been known for

their catching American humor. Here is an example used a few years ago:

*The bearded lady
Tried a jar
She's now
A famous
Movie star
Burma-Shave.*

Several jingles are directly pointed toward the promotion of public safety on the highways. The Burma-Shave company takes pride in the fact that no one has ever been involved in an accident while reading the signs, but there is even greater interest shown in the campaign to curb careless and reckless driving along the highways of our country. Here is a typical jingle of the public safety type:

*Don't take
A curve
At 60 per
We hate to lose
A customer
Burma-Shave.*

There is another type of jingle which, although it may tickle the ears of the company officials, won't do to post in a farmer's corn field. Such jingles are rejected because they are not acceptable to the general public. Example:

*If wife shuns
Your fond embrace
Don't shoot
The iceman
Feel your face
Burma-Shave.*

Themes in keeping with the postwar life will doubtless be popular in the 1946 contest.

Professionals and amateurs in the past have shared the prize money. If your jingle is good, your chances of winning are as good as those of any other competitor.

THE JUVENILE SERIAL

. . . By T. MORRIS LONGSTRETH

YOUTH is generally supposed to be a time of change, while age is staid, fixed, and certain. As regards juvenile fiction, however, conditions are reversed. The tastes of youth are practically unchanging, but the editors are continually shifting in an effort to keep up with the times and uncertain as to whether they have succeeded. More and more editors give up. *St. Nicholas* is gone, the *Youths Companion* is gone, the *American Boy* is gone, and the serial which used to be awaited with genuine anticipation is following them. A few of the religious juveniles will still accept a serial of ten chapters, but prefer six and jump at three. *The Open Road for Boys* at present alternates six and four part serials. *Boys' Life* takes four or two part serials. For the other magazines, in the main, the rest is silence—or cartoons.

A second change, almost equally disturbing to the writer, is the shift of the center of creativity from his desk to the editor's. When I first began to write serials I wrote a continued story with natural lifts of excitement where the breaks would come, and then I sent it in. Today the procedure is different. I ask the editor if he will be interested in a serial on some theme, expanded to a paragraph. If so, I send him an enlarged synopsis. He and his staff now study this as carefully as the Tiffany experts examine incoming diamonds. I receive a letter pointing out the weak places in the plot and cautioning me against certain effects. I write what is now our story and sometimes am asked to strengthen some scene or change an emphasis.

This is evolution going on before our eyes. The editor, who has been brought up in the same cultural climate as myself, feels the time demon breathing down his back. Instead of competing against a couple of rivals as in 1900, he competes against the movies, the radio, the model plane, and fears that cartoons and television will do him in. Instead of having a sturdy faith in his product, he invites the cartoon between his covers. His nerve is shattered and he is not sure what he wants. I sent a synopsis of a short story to an important editor and it was approved. I sent the first draft for criticism, and it was approved. Yet the second draft was returned. The editor had changed his mind. In this case I replaced the lead character with a tomboy girl and sold the story to *Collier's* for five times what I would have received from the first publication, but it shattered my faith in that editor. And two shatters do not make for a confident front.

I may be hopelessly old-fashioned, yet I know several boys and girls well, and I do not find that one of them has given up reading. Their reading is more mature, just as their talk is. Yet they should not be expected to rely on *Collier's*, the *Saturday Evening Post*, or *Life*, to quench their reading thirst. Someday I confidently expect to see a magazine on the stands, a hundred-page slick, with a come-hither cover, a ten-cent sales price, and a list of the finest writers and artists this world affords as contributors. And it will be for boys and girls centering around fourteen.

These writers will love kids, the lively, laughter-loving, inquisitive, fast-thinking, fast-acting, agile, impulsive, slangy children of both sexes. These chil-

dren will have a far wider range of interests, due to travel, their returned brothers, and television, than ever before; yet they will still love sports and spoofing. They will still admire heroes and welcome bandits. They will still have ambitions, prejudices, consciences, and energy. The boys will be acclimated to having girls in stories because girls are in the movies, sisters are in life and school and sports.

In a nation soon to reach a population of 150,000,000, wealthy, cultivated, and child-worshipping, it is ridiculous to have no great national magazine of 3 to 8 million circulation devoted to juvenile readers. Mary Mapes Dodge was able to get Kipling and Mark Twain to write for *St. Nicholas*. So why should not the editorial genius whom this coming age is bound to produce attract the truly great writers for his magazine? He can pay them well. Say \$10,000 for a serial. This is not chimerical. The magazine for high school girls, *Seventeen*, advertises a circulation of 698,000 copies attained within its first year. *Calling All Girls* has passed the half million mark. These are rather specialized, almost fashion magazines. We have not seen yet the modern *St. Nicholas* (it won't be called that) but surely the time is near when a magazine for boys and girls (as *St. Nicholas* was) will be started by far-seeing individuals. Or must this be left to the Government also? Or perchance copied from Russia?

This magazine will run serials. Youth, as I started by saying, is eternal. Youth will have its adventure, its suspense, its humor, its dreaming. Boys have not become galvanized toys, nor have girls changed very much in fundamentals. They are the most human of human beings, eager, responsive, lovable, intuitive, and hard to fool. The writer of serials for that magazine, thanks to the \$10,000 check, can take his time, can visit his locale for the story, can even invite children along, must have children for his friends. Then he will try out his ideas on them.

He won't say "I'm thinking of writing a serial." That's stuffy. He'll say, "Did you hear of the fellow who ran into Hitler in the Argentine?" or "Her life depended on the decision of one man, a man whom the gunman had given sixty seconds to live . . ." Does either angle interest? Okay, go on from there. Children love to be guinea-pigs and the beauty of it is that they are honest.

You soon learn, when telling stories to kids, that the action pleases you most (because it pleases them) if it goes biff . . . biff . . . biff. Like a baseball game. How much description does the umpire indulge in? A couple of syllables, maybe. How long are the waits? No longer than absolutely necessary to get the players in their places. How much character analysis? None. The eighteen characters all come out in action and the action is instant, riotous, or tense with expectation. *Every act is a guess.* Its outcome is in suspense.

And so with juvenile fiction, every act should be a guess. Yet baseball is the most conservative activity on earth, and that is one reason why kids love it. From instalment to instalment the same rules hold. There is only one ball, only one batter up at a time, only a very few ways to get him out. The slightest change in a fundamental elicits boos, near-lynchings. The satisfactions come from skill, from

suspense, from winning, to the tune of incessant talk, endless bickering, and then all forgotten under the showers, all, that is, except the exhilaration of having participated, and a looking-forward to the next chapter tomorrow.

The writer for this new magazine will be more confident because the editor, who will certainly be worth \$50,000 a year, will be confident, too. He has his circulation. He has authors with the true feeling for kids and for literature. All he need do is become the creator that Mary Mapes Dodge knew how

to be. It was she who suggested to Kipling that he write stories for children (one of the great creative suggestions in literary history!) but she did not tell him how. Even a cow is not hobbled when taken to pasture, nor is its head tied up in a bag, so why should a writer's be? Even a cow finds it impossible to give milk properly if chivvied and scared, so why should a writer be? I fancy that Mrs. Dodge was in awe of Kipling. Perhaps the golden age of juvenile writing will not return until authors are again great enough to command the awe of editors.

URGENT MANUSCRIPT NEEDS OF MAGAZINES

Reported to *The Author & Journalist* in a January Survey

In an A. & J. cross-section survey, these publications replied with the quoted information to the question, "Urgent present needs?" The wide variety of magazines is proof of the strong demand which exists throughout the U. S. literary market.

There were no reports of top-heavy inventories. However, a considerable number of editors reported the supply of manuscripts was adequate. Ben Hibbs (*Saturday Evening Post*) commented: "No urgent needs. Flow of material is satisfactory."

Extension: "Short fiction, non-fiction, and three-to-six part serials." Eileen O'Hayer. 360 N. Michigan Ave., Chicago.

American Druggist: "Articles on cosmetics in drug stores; remodeling." Bernard Zerbe. 572 Madison Ave., New York 22.

Judy's Magazine: "Really good short stories: around 1200-1500 words." Will Judy. 3323 Michigan Blvd., Chicago 16.

McLean's: "Health, medical, scientific, and natural history articles. Fairly wide range of fiction: mystery, detective, romance (particularly teen-age love stories), domestic, sport, humor, adventure, stories with an industrial background." W. A. Irwin. 481 University Ave., Toronto, Canada.

American Baker: "Articles on developments in food technology which have a bearing on the baking industry." Carol K. Michener. 118 S. 6th St., Minneapolis 2, Minn.

Yankee: "Short (very) Americana or fiction." Robb Sagendorph. Dublin, N. H.

Wings: "War-air shorts, novelettes, novels, and fact features." Linton Davies. 670 5th Ave., New York 19.

Boy's Life: "Good non-fiction." Irving Crump. 2 Park Ave., New York 16.

Fascination: "Articles on any fascinating subject." 119 W. 57th St., New York 19.

Jungle Stories: "All length jungle stories, 3000 to 20,000." Chester Whitehorn. 670 5th Ave., New York 19.

This Month: "Good articles, quizzes." R. H. Roffman. 420 Lexington Ave., New York 17.

Classmate: "More good religious stories." John Edward Lance. 810 Broadway, Nashville, Tenn.

Holland's: "Features with good photos; fillers." J. Tom Mann. Main & Second Sts., Dallas, Tex.

Better Homes & Gardens: "Remodeling, with before-and-after pictures; child-care articles which can be confined to small space." Frank McDonough. 1714 Locust St., Des Moines, Iowa.

Practical Knowledge: "Man articles, vocational, self-help, trades." V. Peter Ferrerra. 321 S. Wabash Ave., Chicago.

The American Baby: "Authentic, helpful articles of specific interest to new and expectant mothers." Beulah France. 258 Riverside Drive, New York.

American Swedish Monthly: "Articles about Sweden." Victor O. Freeburg. 45 Rockefeller Plaza, New York 20.

Sir: "Short fiction, articles of general interest." W. W. Scott. 103 Park Ave., New York 17.

New Mexico Magazine: "New Mexico articles of general interest." George Fitzpatrick. Santa Fe, N. M.

David C. Cook Company: "Good stories, 1200-2500 words." (See Juvenile Market List for individual publications, in juvenile and religious fields). Edwin C. Randall. Elgin, Ill.

Our Dumb Animals: "Illustrated articles about animals." W. A. Swallow. 180 Longwood Ave., Boston 15, Mass.

The Far East: "Good fiction, 2000 words. Photos of Orient, children." Rev. Edward DePersio, S. J. St. Columbans, Perryville, Md.

Your Life: "Sound, interesting articles; brief games and puzzles." Douglas Lurton. 354 4th Ave., New York 10.

Young Catholic Messenger: "Short stories." Don Sharkey. 124 E. 3rd St., Dayton 2, Ohio.

Harper's Bazaar: "Distinguished short stories; poems." Mary Louise Aswell. 572 Madison Ave., New York 22.

Western Trails: "Novelettes, 8500-10,000. Shorts 1500-5000." Ruth Dreyer. 67 W. 44th St., New York 18.

Charm: "Good fiction." Mrs. Frances Harrington. 122 E. 42nd St., New York 17.

Liquor Store & Dispenser: "Merchandising and modernization stories relating to taverns and liquor stores." Frank Haring. 205 E. 42nd St., New York 17.

Our Navy: "Fiction with authentic Navy slant; articles on professional naval subjects adapted to enlisted personnel." Cliff Alderman. 1 Hanson Pl., Brooklyn, N. Y.

The Commonweal: "Timely, significant, personal articles." Edward Skillin, Jr. 386 4th Ave., New York 16.

Judge: "Humorous pieces 200 to 500 words; a few up to 1000." W. Newbold Ely. Ambler, Pa.

Startling Detective: "Current, solved murder cases; old, previously unpublished cases; 1000 word shorts." Sam Schneider. 1501 Broadway, New York 18.

March of Progress: "Fact articles on new developments." George J. Hughes. Glen Ellyn, Ill.

True: "Top-notch Western fact stories." Bill Williams. 1501 Broadway, New York 18.

Harper's Magazine: "Distinguished fiction; timely articles on urgent U. S. problems." 49 E. 33rd St., New York 16.

Master Shoe Rebuilder: "Good, constructive articles on large, deluxe shoe repair establishments." W. C. Hatch. 60 South St., Boston 11.

Parents' Magazine: "Health material. Material on adolescents." Clara Savage Littledale. 52 Vanderbilt Ave., New York.

American Home: "Articles on all phases of home and family life, with illustrations." Marion M. Mayer. 444 Madison Ave., New York 22.

Furniture Age: "More well-illustrated merchandising and modernization articles." J. A. Gary. 4753 N. Broadway, Chicago 40.

Feedstuffs: "Modern retail store layouts and methods in farm supply." Harvey E. Yantis. 118 S. 6th St., Minneapolis.

The Challenge: "Biographical sketches of outstanding Canadians." Neil G. Smith. Presbyterian Publications, Toronto, Ont.

American Horologist: "Advertising and technical material." Orville R. Hagans. 226-228 16th St., Denver 2.

The Atom: "Popularly written articles on scientific subjects, interviews with leading science personalities, page fillers." James F. Ferguson. 1950 Curtis St., Denver 2.

McCall's Magazine: "Short stories, 5000 to 7500 words." Frankie McKee, 230 Park Ave., New York 17.

Reader's Scope: "2000-word articles which are moving, exciting, homely, and always valid." Lawrence Lee, 114 E. 32nd St., New York 16.

Presbyterian Board of Christian Education: "Top-notch stories of 2500 words for 11-15 year group; 3000 for 18-23 year group." Mrs. Elizabeth Cornelius, *Stories*. Catherine C. Casey, *Forward*. A. E. Reigner, *Pioneer*. Aurelia Reigner, *Gateway*. Witherspoon Bldg., Philadelphia 7.

Christian Herald: "Good fiction and modern biography."

Townsend National Weekly: "800-word good short-stories." J. G. Murray. 450 E. Ohio St., Chicago, Ill.

The Better Home: "Devotional and inspirational material." John Burton. 161 8th Ave., Nashville 3, Tenn.

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One-act plays (with playing time of about twenty-five minutes) that are suitable for contest use are in demand. Serious or semi-serious plays are preferable. Nothing about the war.

For our Children's list, we are especially interested in **groups** of short plays; and collections of verse, dialogues, and short plays that come under the usual heading of "program material."

Address: **Lee Owen Snook, Director, Division of Drama, Row, Peterson and Company, 1911 Ridge Avenue, Evanston, Illinois.**

LITERARY MARKET TIPS

Saint Enterprises, Inc., 314 N. Robertson Blvd., Hollywood 26, Calif., a newly reorganized firm headed by Leslie Charteris, the creator of the famous Saint character, is now in the open market for a new Saint magazine. "What we want," writes Oscar J. Friend, editor, "is a crisp short story up to 6000 words with a crime, mystery, or detective angle. It does not have to conform to any pattern or convention, and the locale may be anywhere in the world—and in any past time, if treated in a thoroughly modern manner. We like unexpected twists, turns, punches, and denouements as long as they are justifiable or plausible. We like them straightforward melodrama, or whimsical, or humorous, or ironical. What we want is a good story—something the average reader would think the Saint himself would like. . . . Our rate of payment is 2 cents a word minimum, on acceptance, prompt decisions. Longer stories can be arranged for, and repeating writers with good material can expect advancing rates."

Word Weavers, c/o Mrs. E. St. John Crockett, 1667½ Griffith Park Blvd., Los Angeles 26, has had to put forward its deadline for the Annual Ballad Contest to June 1, 1946.

Expansion plans announced by Tom Farrell, publisher of *The Woman*, 420 Lexington Ave., New York 17, call for a companion book to be titled *Woman's Digest*. *The Woman*, first and largest of the digests in the woman's field, established in 1938, is currently selling 567,000 copies a month (November, 1945, figures). It is edited by Marion White, with Dorothy Johnson as managing editor. Immediate plans, according to Mr. Farrell, are to add pages, pictures and more color.

The American Doctor, 1 Paulmier Pl., Jersey City 2, N. J., is a new pocket-sized magazine being readied for early spring, with appeal to the medical profession. "However," writes George Krasnow, editor, "a section will be given over to lay authors for human interest stories with a medical twist or background. Wordage should not exceed 1500 words. Payment will be made on publication at up to 5 cents a word. We are also interested in cartoons with the medical angle, for which payment will be made at the regular market rate on publication." For the present, all material should be sent to the office of the editor in Jersey City.

Inspiration Magazine, 171 Madison Ave., New York, a monthly edited by Irving Zimmerman, uses success stories, and inspirational articles, paying on publication at 1 cent a word.

The Open Door, 10 River St., Paterson, N. J., is in the market for articles on home modernization, home building, home management. "At this time," writes Walter Fillan managing editor, "we are most interested in before-and-after modernization, interiors and exteriors, but we must have photographs, with brief but accurate details of changes. Any new ideas on thrift as applied to buying or owning a home will also be considered. We cannot use agricultural or biographical material, and we prefer how-to-do-it rather than how-it-was-done. As our distribution is national, we cannot use definitely sectional material." Payment is made on acceptance at rates quoted after manuscript has been judged. Mr. Fillan promises to answer all correspondents promptly.

Common Sense, 10 E. 49th St., New York, ceased publication with the January issue. *American Mercury* is fulfilling subscriptions, and including *Common Sense* on its masthead.

Trek, 119 N. 7th St., St. Louis 1, is a new travel monthly backed by G. I. capital, staffed by Missouri ex-servicemen, scheduled to make its appearance on or about March 1. Marthe Angerer of the editorial staff writes: "*Trek* will contain features on vacation cities and regions, travel experiences, bus and auto tours; a column of news on plane, train, bus, auto, and steamship transportation; calendar of national events attracting tourists; cartoons, crossword puzzles; word quizzes, and a section on travel etiquette. Each issue will carry also a short-short and two other short stories. . . . Rates on acceptance are 3 cents a word for fiction, 3 to 5 cents a word for features which should not be over 2500 words. Features on every section of the western hemisphere can be used, but only if they give pertinent, authoritative information on travel conditions and places as they are postwar. We want to get away from the old travel-folder type of blurb copy and give straight information—good or bad—about all means of travel and all vacation spots. . . . Chambers of Commerce to the contrary notwithstanding. Material should have a humorous slant and/or the light touch. . . . Manuscripts will not be returned unless return postage is enclosed on submission."

The Beauty Shop Digest, 4001 Schubert Ave., Chicago 39, distributed nationally to beauty shops, is seeking short manuscripts of interest to the professional beautician. Rates are 2 cents a word on acceptance, photos by arrangement. Sample copies will be sent on request.

Romantic Love Stories, 241 Church St., New York, uses 1000- to 4500-word short stories with strong love interest 6000- to 7000-word novelettes, and verse, 4 to 12 lines, with a love theme. "We will use any good interesting background or sub plot, though love plot must dominate," says Marie Antoinette Park, editor. "Not necessarily formula—we'll go off-trail." Payment is on acceptance at 1 cent a word up, 25 cents a line for verse.

Harvey Publications, 1860 Broadway at 61st St., New York 23, is planning a new group of publications in the self-help, how-to-do-it, and home fields. Immediate editorial interest is in contributions suggesting and illustrating home maintenance, repair and decorating ideas and kinks—short items designed to result in less work and to make home more livable; actual home modernization and decorating experiences well illustrated with before and after photos; simple construction projects for the home, garage, workshop, garden, playroom, etc. Contributions on amateur photography for people in the snapshot class are also desired—photo kinks; simple how-to-builds; processing and developing techniques and interesting camera projects. Material must be original, and photographs or drawings (rough ones will be considered) will materially increase the value of the contribution. Prospective contributors should discuss their ideas with Stanley Gerstin, editorial director, who for 3½ years (he's a Major) was in charge of the editorial department for the Corps of Engineers and the Adjutant General, ASF.

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Variation, Rm. 548, Hellman Bldg., 124 W. 4th St., Los Angeles, a free verse quarterly edited by Grover E. Jacoby, Jr., uses only unrhymed free verse, paying 20 cents a line on acceptance. All supplementary rights are released to the author.

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Your Guide Publications, Inc., 114 E. 32nd St., New York 16, is now under the editorial directorship of Abner J. Sundell, though continuing under the editorship of Ruth Beck. The Detective Group includes *True Crime*, *Special Detective Cases*, *Women in Crime*, *Smash Detective Cases*, *Police Detective*, *Line-Up Detective*, and *Best True Fact Detective Cases*. Their editorial needs follow: *True Crime* and *Special Detective*—Lead story on either a current or classic crime case written by a big-name fiction detective writer, for which special rates made by arrangement with author will be paid; true-crime fact novelette, 15,000 to 20,000 words, 2 cents a word; regular, before 1944 fact-detective cases, with convictions, well-written and fictionalized as much as possible, illustrated with good actual photos; by-lined editorial article by a name crime fighter or detective, special rates; an old case which is a classic of crime or detection, up to 5000 words, with photos not required; series articles up to 3000 words (famous jewel thefts, kidnappings, methods of second-story men, etc.) illustrated if possible; personality pieces, or profiles of famous detectives and law-men; instructive articles such as methods of Scotland Yard or Bertillon, finger-printing methods, how laundry marks are identified, etc., well-illustrated and by-lined by experts; photo features, not posed; filler material, oddities, gimmicks, cartoons, crime puzzles, games, etc.; base rate 2 cents a word; query requested before material is submitted . . . *Women in Crime* and *Smash Detective*—These are the most sensational magazines in the group, featuring stories involving female criminals and stressing cases of especial violence; cases uninteresting from point of view of actual detective work will be used, providing the stories involve people who are either known, feminine, or photogenic—models, Hollywood or theatrical backgrounds are naturals; crimes may be other than murder; photos will help sell; also, confession-type stories and exposes along the line of "Veterans are Suckers," "How the West Coast Dice Games are Fixed," etc.—may be American or foreign, must be sensational; \$75, \$100, \$125 . . . *Police Detective* and *Line-Up*—A cross between the first and second groups, leaning more heavily toward the former; all stories must have photos of criminals and detective involved; stories (none prior to 1944) for *Police* should start off with moral tone, a preliminary paragraph extolling the police work in the case; stories for *Line-Up* must have a preliminary paragraph bearing the viewpoint that crime does not pay; one story in each issue will be in comic form—shooting scripts for it will be purchased; top length of stories, 5500 words; rates \$100 and \$125 . . . *Best True Fact*—Not quite so sensational as *Women in Crime* and *Smash Detective*, but similar type of stories, both confession-type and straight fact-detective; \$75, \$100, \$125. Mr. Sundell suggests that writers query Miss Beck before submitting copy; promises reports and payment right on the line. He adds a personal note that he would like to hear from all of his old friends throughout the country, whether they feel they can write for him at the present or not.

Laundry Age, 9 E. 38th St., New York 16, uses the same type of articles as *The Laundryman*, but its readers are power laundry operators serving the general public. News covers personal items about commercial power laundry officials, expansions in plant and equipment, new trends in the industry. "We are not interested in dry cleaning news," reports Howard P. Galloway, editor, "except as a department in an established commercial power laundry."

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The Atom, Atomic-Age Publications, 1950 Curtis St., Denver 2, Colo., writes: "While the initial issue of the magazine was devoted entirely to discussions of the fundamentals underlying atomic science, future issues will go into other phases of science, such as electronics, chemistry, astronomy—in fact, anything of interest to the public." To this end, the publishers are seeking articles dealing with some phase of science that will stimulate popular interest; interviews with leading personalities in science; articles about the work and lives of famous scientists, either contemporary or earlier, and page fillers. Articles should be from 1500 to 3000 words, fillers from 100 to 300 words. All material must be authentic in all details and deal with actual science—no metaphysical interpretations of science and the universe will be accepted; it should also be given the "popular" approach, being written as non-technically as possible. Any necessary charts, illustrations, rough or finished diagrams, should be included with the manuscript. Payment will be made on acceptance at 1 cent a word and up, with suitable payment for accompanying illustrative material.

Gas Appliance Merchandising, 9 E. 38th St., New York, reports a great need for cartoons, either single picture, or a run of three, four, or five that will "actually tickle the funnybone of a gas appliance dealer." All cartoons should have a gas slant. Phil Lance, field editor, will be pleased to communicate with any person capable of supplying these.

Tennis Amateur & Professional, P. O. Box 877, Greenwich, Conn., new publication of the United States Professional Lawn Tennis Association, will pay 1 cent a word for articles, fiction, anecdotes, side-lights on tennis players and personalities, and other matter of interest to tennis players.

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Dry Cleaning Industries, 9 E. 38th St., New York 16, will be brought out in April as a companion publication to *Laundry Age* and *The Laundryman*. It will go to 11,000 exclusive dry cleaners—those cleaners who process their own work, employ on an average 14 or more employees, and who may provide other types of service such as shirt laundering, garment storage, fur repair, etc. It will cover operating techniques, production "how to" material, and reflect generally the plans, ideas, and thinking of the dry cleaning industry. Special stress will be on the merchandising phase of the dry cleaner's operation—how to sell, how to attract customers, how to advertise, how to satisfy customers, how to train sales girls, etc. These stories should be based on a dry cleaner's experience and should show his step-by-step approach to the problem and the results achieved. All features should be by-lined by the cleaner and written in the editorial "we". News items and obituaries will also be used. Payment is on publication at 40 cents the 13-pica inch. \$2.50 for each photograph used. Arthur P. Nesbitt is editor.

Science Illustrated, recently purchased by McGraw-Hill Co., 330 W. 42nd St., New York 18, is being considerably revamped before the first issue under the new ownership appears in April. Although it will be addressed to the general public, "scientists will be able to read it with respect," according to James H. McGraw, Jr., president of the company. "It will interpret the world of science in the public's own terms with the accuracy and penetration of the scientist, in clear and pointed language and dramatic format." There will be many illustrations, some in four colors. Each issue will feature some scientist currently in the news. Dr. Gerald Wendt is editorial director, and Harley W. Magee, editor.

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The Daily People's World, 590 Folsom St., San Francisco 5, is conducting its second Short Story Competition for the purpose of discovering new literary talent. Although there are no restrictions on material and no good story will be barred, dramatic narratives of the struggles of workers of factory, field, and office, are particularly desired. Length limit is 2500 words. Three prizes are offered—\$100, \$50, and \$25 respectively—and 20 Honorable Mention awards of \$5 each. Judges will be Howard Fast, Dorothy Parker, Professor George R. Stewart, head of the English department, University of California and Marie deL. Welch, poet. Further details may be obtained by writing the Contest Editor.

G. P. Putnam's Sons, 2 W. 45th St., New York, has announced the establishment of a \$2500 a year literary award for a five-year period, for undergraduates at the William Allen White School of Public Instruction, University of Kansas, Lawrence, Kansas. The award will be made either for a completed manuscript or for a project which, in the opinion of the judges, meets with their standards. Putnam's will publish the prize-winning manuscript. The first award will be made in June, 1947. University authorities, in cooperation with the judges—Kennett L. Rawson, editor, G. P. Putnam's Sons, Frederic Babcock, book editor, *Chicago Tribune*, and Deane W. Malott, chancellor of the University—will fix the rules of eligibility for the contest.

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